The EDISON KINETOGRAM

VOL. 4 London Edition, November 15, 1911 No. 3

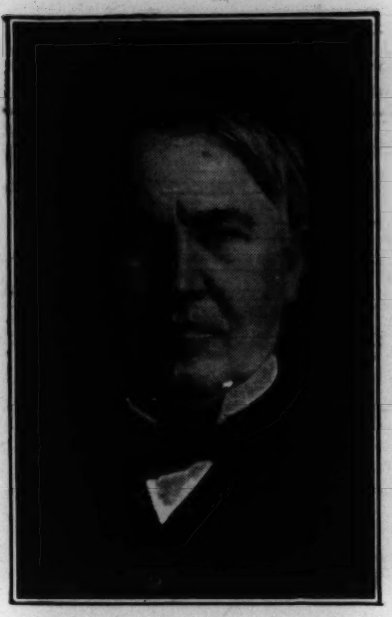
SCENE FROM

THE THREE MUSKETEERS

FILM No. 6860

EDISON FILMS TO BE RELEASED on December 2, 6, 9, 13 & 16, 1911

Vol. 4 NOVEMBER 15, 1911 No. 3



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes.
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EDISON FILMS

DEALING with the releases in this issue, our special Christmas feature film, "A Christmas Carol," to be released on December 9th, will be followed by the first Edison two-reel picture, which is offered in "The Three Musketeers," a subject that will undoubtedly cause considerable enthusiastic comment. The dramatization of Dumas' most famous work is carried out in spirited fashion, while the scenic arrangement is unsurpassable.

"The Sailor's Love Letter" is another of the justly famed Edison pictures of the sea—a film with human interest in every scene, tears in many, and a smile at the end.

Another of our pictures with Western atmosphere, "The Big Dam," is unusually fine, and merits the cordial reception we have been assured pictures of this character will be accorded.

There is nothing "flat" or "false" about the three comedies, but, on the contrary, they abound in laughable situations and humorous action.

Edison Release Days: Every Wednesday and Saturday

"The Black Arrow"

By Robert Louis Stevenson

TO BE RELEASED SHORTLY

THIS, the first of the works of the above author to be put into motion picture form, is a film of extraordinary magnificence. The time is that of the wars of Lancaster and York, before the Duke of Gloucester (afterwards known as "Richard the Humpback") had become king. The action concerns a wicked Knight, Sir Daniel Brackley, against whom a band of outlaws, "The Black Arrows," has sworn vengeance. One by one a black arrow is sped on its deadly mission until the last one brings Sir Daniel's wicked life to a close. A love story is woven into the spirited tale. At the close, the capture of Shoreby Town by the Duke of Gloucester and his allies is shown in a series of scenes which, for spectacular effect, could hardly be excelled.

No. 6907 **Code, VORDERKOPF** **Approx. length, 1000 feet**

EDISON FILMS

To be released on **December 2nd, 6th, 9th, 13th & 16th, 1911**

The Sailor's Love Letter

(DRAMATIC)

Released December 2nd, 1911

Film No. 6872 **Copyrighted, September, 1911** **Code, Voraussage** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

JACK.....HERBERT PRIOR
NORA.....MABEL TRUNNELLE
MARY.....LAURA SAWYER

WHEN Jack comes ashore it is a sure signal of conquest, and when his eyes flash forth their roguish glances it is sure that on some lassie's face a pretty blush will spread as he goes by. One litttle girl will win and one little girl will lose; one goes home to dream of home and the future, while the other goes home to weep. And Jack—he goes out to sea.

Jack comes ashore and falls in with two roguish lassies. Each in her girlish way tries to win his favour. One night he visits the girl of his choice, Mary, and while dear old grandma is nodding, succeeds in making love to her. But chance brings Nora there too, and she at once tries to win him over and asks him to see her home. This he rather reluctantly consents to do, but before they reach her abode they meet a sailor friend, and Jack playfully turns her over to him and hastens back to his true love, to whom he plights his troth under the stars and silver moonlight.

The winds and waves call him suddenly away, and without leave to say farewell. He writes his lassie a love letter and entrusts it to a friend to deliver, but Nora intercepts it and agrees to deliver it herself. When jealousy dwells deep in a woman's heart, coupled with curiosity, it is hard to conquer, and so she decides to see what Jack has to say to Mary. In the midst of her musing Mary catches her with the open letter addressed simply "Dearest," and playfully steals it from her hand. Being caught like a culprit she does not reveal that the letter is for Mary and not herself. And when poor little Mary reads its contents her hopes are shattered, and without a word she leaves.

A few days later the anguish of her love causes her to become ill, and soon brain fever sets in. She wanders out of the house one day in a state of delirium, and searches along the shore for her lost love. Nora finds her and brings her home. A week later Jack returns and Nora confesses her guilt, and Mary comes into her own.

The picture abounds in beautiful scenic backgrounds. The superb marine views were taken along the coast of Maine.

Posters for this subject will be issued.

The Big Dam

(WESTERN DRAMA)

Released December 6th, 1911.

Film No. 6875 **Copyrighted, September, 1911** **Code, Vorarten** **Approx. Length 1000 feet**

CAST OF CHARACTERS

GEORGE D. BEDFORD, a Young Contractor ..... HERBERT PRIOR
HIS WIFE..... MABEL TRUNNELLE
JOHN DILLON, his rival in love and business ..... JAMES GORDON
DEPARTMENT HEAD ..... CHARLES SUTTON

THIS is a story of vital interest, and being played in Colorado on the very spot of a big earthwork construction contract, gains a very valuable amount of atmosphere.

Young Bedford is accepted by a girl who loves and marries him. The rival suitor for her hand is vitally disappointed, and inclined to be revengeful. Both men are contractors, and both put in a bid for a large dam to be completed in one year, under a forfeit of Twenty-five Thousand Dollars. Bedford gets the contract, thus making his rival, Dillon, still more vindictive.

We are shown wonderfully interesting scenes of the progress of the work, until it becomes evident towards the close, that Bedford is getting worried over his ability to finish the contract on time. At this juncture, taking advantage of the situation, Dillon appears in disguise and gets Bedford to hire him as foreman. No sooner does he ostensibly get to work, than he begins to excite discontent among the men, keeping them from work and going so far as to tamper with one of the big automatic excavators, so that the machine breaks down the next day, much to the detriment of the work.

The time goes on until it is only two days before the expiration of the limit. Thinking to make a decisive strike, Dillon writes a false telegram to Bedford, to the effect that a large number of men can be obtained from a neighbouring town by making a personal application at once. Bedford starts off posthaste. Now Dillon openly shows his hand, causing the men to abstain from work entirely. One of them, however, faithful to his employer, tells Mrs. Bedford of the conditions, and she, plucky little woman that she is, immediately goes down to the scene of operations.

Dillon, on being addressed by her, tears off his disguise, so that the whole plot is made clear. Fighting against tremendous odds she holds up Dillon at the point of a revolver until the men, understanding the situation, jump to work with a will. The contract is finished on time, and we see the tremendous dam completed with the waggons driving away one by one.

Bedford, not knowing of what has taken place, returns home discouraged, as of course he has wasted time in a vain effort to secure men who never existed.

The head of the department, under whose supervision the contract has been awarded, meets him at his house, and while he is in the middle of explaining his failure his wife dashes in. Naturally there is a joyful explanation.

Posters for this subject will be issued.

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JOHN DILLON, his rival in love and business ..... JAMES GORDON
DEPARTMENT HEAD ..... CHARLES SUTTON

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Posters for this subject will be issued.

Mary's Masquerade

(COMIC)

Released December 6th, 1911

Film No. 6876 **Copyrighted, September, 1911** **Code, Vorbauen** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

MARY ..... MABEL TRUNNELLE
HER UNCLE ..... HAROLD SHAW
HER AUNT ..... MIRIAM NESBITT
THE YOUNG MAN AT THE DINNER PARTY ..... SYDNEY BOOTH

MRS. VAN COURT is giving a dinner party, but at the last moment receives word that one of the guests is unable to attend. This is a terrible disappointment to her, and upsets her considerably, because it will leave thirteen at the table, and she is superstitious. Her husband tries to laugh away her fears, but is unsuccessful.

Mrs. Van Court has a brilliant idea, which she confides to him. Her young niece, Mary, is to arrive from boarding school that evening for a few days' stay. Mary can take the place of the absent guest. But her husband flatly refuses to consider the plan, on account of Mary's tender years.

Mary arrives from school, and her aunt confides her trouble to her. Of course, Mary volunteers to act in place of the missing guest, but is told that Mr. Van Court refuses to allow her. However, Mary becomes so enthusiastic and pleads so well, that in spite of herself, her aunt finally gives her consent, and together they rout out Mrs. Van Court's gowns to find one suitable for Mary. Mary pounces on a beautiful train gown, and with her hair piled up high, she soon emerges a full-blown debutante. But her troubles begin early; she hasn't quite learned to manage her train, and after tripping and stumbling over it, she runs straight into a man, whom she meets in the hall. Mary is duly presented to the guests and also to the man in the hall, who turns out to be the guest of honour, Mr. Randolph.

Mary is kept very busy trying to uphold the dignity of her position, but occasionally lapses into her girlish manners, which are particularly fascinating to Randolph. She finally comes to grief trying to dance, gives it up and goes for a good cry. Randolph, in searching for her, finds a photo of Mary, with her autograph as Mrs. Van Court's niece, and the secret is out. He finally finds her in a summer house, where he manages, not only to dry her tears, but to produce a smile. Moreover, it is not impossible that in a few years she may change her name to one beginning with "R."

Posters for this subject will be issued.

A Christmas Carol

(DRAMATIC)

By CHARLES DICKENS

Special Christmas Release

Released December 9th, 1911

Film No. 6725 **Copyrighted, December, 1910** **Code, Vomicao** **Approx. Length, 1000 feet**

THIS arrangement of the most popular of all Dickens' wonderful writings makes its appearance at an opportune time, and like the story from which it is taken, should spread the feeling of the Spirit of Christmas abroad in the world and add to the joy and good humour and consciousness of universal brotherhood which should reign during the Christmas season.

The story begins in the office of Scrooge, described as "a wrenching, squeezing, grasping, covetous old sinner." He is visited by the charity workers who want him to contribute to the Christmas funds for the poor. He shows them the door, and then declines an invitation from his nephew and the latter's Christmas wishes, because the Spirit of Christmas is not with him.

After finishing his Christmas eve's work by scolding his poor humble clerk, Bob Cratchit, he hies him home. At the door we see the knocker change visibly before his eyes to the face of his former partner, Marley, long since dead, and during the night he is visited by Marley, who introduces him anew to the long forgotten Spirit of Christmas.

The Spirit shows him in successive visions his happy childhood days when he was young and free, the breaking of his engagement to the woman who later marries happily, and then shifting to the present Christmas; shows him Bob Cratchit's humble family enjoying their Christmas dinner, which consists of the bare necessities of life. He sees his nephew disappointed by being refused the hand of the one girl he loves, because of his poverty—poverty which Scrooge could help.

And then peering forward into the future, the Spirit shows him the picture of himself dying in his lonely room without the care or love of anyone. He reads his own tombstone, which tells a pitiful story—that he lived and died without a friend. This vision proves too much for Scrooge's hardness. He repents of his former mode of life, and staggering back drops unconscious upon his bed. When he awakens he is a changed man, with a firm determination to lead a life of love for his friends instead of for his funds. He accordingly calls on

his nephew (on the way meeting the charity workers, and contributing to their fund for the poor), and when he finds the nephew with his little fiancee, he gives him a paper telling him that as his partner he will be amply able to marry the girl of his choice.

And then he takes the young people with him, and loading themselves with good things, they repair to Bob Cratchit's humble home. Of course Cratchit thinks that his employer is crazy when he sees him smile upon him and sees the good things which are brought; but he is not long in being convinced, and we feel sure that Cratchit and his little lame child, "Tiny Tim," will be well cared for in the future.

The story is impressive and wonderfully effective in its dramatic and sympathetic appeal, and photographically will probably rank with the very highest productions that the Motion Picture world has yet seen. The visions and ghosts possess an unsubstantiality which is new and beautiful in the extreme. To those who know Dickens' story it will seem like bringing to life the beloved characters, while to those who have not read the original it will be a pleasant and sweet introduction to Dickens, and to all it will be an addition to the joy of the Christmas time.

Posters for this subject will be issued.

The Three Musketeers

By Alexandre Dumas

PART ONE

(DRAMATIC)

Released December 13th, 1911

Film No. 6860 **Copyrighted September, 1911** **Code, Vorador** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

D'ARTAGNAN, a young Gascon ..... SIDNEY BOOTH
ATHOS, PORTHOS, ARAMIS } The Three Musketeers { ..... HERBERT DELMAR; ..... JACK CHAGNON; ..... HAROLD SHAW
KING LOUIS XIII ..... WILLIAM BECHTEL
THE QUEEN ..... MIRIAM NESBITT
CONSTANCE, her attendant ..... MARY FULLER
DE TREVILLE, Captain of the King's Musketeers ..... ROBERT BROWER
DUKE OF BUCKINGHAM ..... HERBERT BARRINGTON

THE subject chosen for the first Edison two reel release should prove a popular one. Dumas' "Three Musketeers" is so well known and its hero so much admired, that the sumptuously mounted production will undoubtedly prove a tremendous drawing card.

D'Artagnan leaves home to seek his fortune. Armed with his father's sword and a letter to the Captain of the King's Musketeers, he rides forth boldly to face the world.

At a wayside inn he arrives just in time to rescue a young woman from the clutches of several of the Cardinal's spies, who are attempting to intercept an important message from the queen.

He arrives in Paris shortly after and presents his letter to Captain de Treville, of the Musketeers. Here he catches his first glimpse of the famous Three Musketeers, Athos, Porthos, and Aramis, and then and there decides to fight his way into the Musketeers. In leaving, as he turns the corner in the corridor, he runs into Athos, who berates him for his stupidity. This is more than he can bear even from a Musketeer, and a duel is arranged for one o'clock at the rear of the convent. Hastily turning from Athos, he comes into violent contact with Porthos, tearing his cloak from his

shoulder and disclosing his ragged jerkin beneath. D'Artagnan bursts into violent laughter at this unexpected disclosure of the Musketeer's shabby back, and is promptly challenged to a duel at two o'clock at the convent grounds.

Upon reaching the street he spies Aramis chatting with two musketeers and decides to join them, when he discovers that Aramis' foot is resting upon a beautiful lace handkerchief. Wishing to ingratiate himself in the good will of Aramis, he calls his attention to the handkerchief. Aramis denies ownership, but D'Artagnan insists that he saw him drop it, and, picking it up, hands it to him. D'Artagnan is again soundly rated for his stupidity; the result is another challenge at three o'clock at the convent.

D'Artagnan has lost so much time quarrelling that he finds it now time for his first duel. He hurries to the convent, only to find all three musketeers waiting. Upon inquiry he finds that Porthos and Aramis are to act as Athos' seconds, so they prepare for the fight. Hardly has he crossed swords with Athos, however, when a company of the Cardinal's guards appear, and attempt to take them into custody for duelling. Seeing they are greatly outnumbered, D'Artagnan volunteers to fight on their side and is gladly welcomed by the three musketeers. The fight proves a glorious victory for the musketeers, who gather up the swords of their fallen enemies, and march triumphantly from the field, arm in arm with D'Artagnan, their sworn friend.

They are all brought before the king, but when he hears of the odds against them, he not only rewards them, but promises to make D'Artagnan a Musketeer. His own gratification at this is apparently shared by Constance, the queen's attendant, who turns out to be the young lady he rescued at the inn.

Posters for this subject will be issued.

"'The Three Musketeers,' to be released by the Edison Manufacturing Co., Ltd., on Dec. 13th, promises to be one of this Company's greatest successes. We have received reports from all over the country of 'The Battle of Trafalgar.' In many places it has stirred the local press into a positive paroxysm of patriotism, and has even aroused the interest of the Church, and other bodies who do not usually 'condescend' to the cinema." *Bioscope*

The Fossgate Electric Theatre, York, gave a special invitation matinee last week to the boys and girls of the York Industrial School and the boys from the Blue Coat School. Alderman Norman Green, the Lord Mayor-elect, was present, and considerably heightened the interest of the entertainment by an address to the children on 'The Battle of Trafalgar,' which wonderful film formed part of the programme. —*Bioscope.*

The Three Musketeers

By Alexandre Dumas

PART TWO

(DRAMATIC)

Released December 13th, 1911

Film No. 6861 **Copyrighted, September, 1911** **Code, Voraermel** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

D'ARTAGNAN		SIDNEY BOOTH
ATHOS	The Three Musketeers	HERBERT DELMAR
PORTHOS		JACK CHAGNON
ARAMIS		HAROLD SHAW
CARDINAL RICHELIEU		MARC McDERMOTT
KING LOUIS XIII		WILLIAM BECHTEL
THE QUEEN		MIRIAM NESBITT
CONSTANCE, her attendant		MARY FULLER
MILADY, the Cardinal's spy		CAREY LEE
DUKE OF BUCKINGHAM		HERBERT BARRINGTON

D'ARTAGNAN, having discovered that the girl he has rescued on his way to Paris is none other than the Queen's confidante, Constance, loses little time in becoming better acquainted.

The Queen has a secret love affair with the Duke of Buckingham, and during one of his visits, as a token of her love, she gives him a set of twelve diamond studs. Richelieu's spy, Milady, discovers this, and at once reports it to the Cardinal. He, thinking to trap the Queen, sends Milady to steal the studs from Buckingham and then persuades the King to give a state ball and ask the Queen to wear the diamond studs, which he does.

As soon as she hears this request she writes a note to Buckingham, but finds she has no messenger whom she can trust. Here Constance comes to her aid, saying she will find a messenger.

The Queen gives her the note and also her handkerchief as a token, and she leaves to find D'Artagnan. He is not far away, so she tells him his mission, gives him the note and handkerchief, and bids him god-speed. However, Richelieu's spy has overheard their plans and he hurries to report the matter to the Cardinal, who decides to act at once. He sends the spy out on the road ahead of D'Artagnan with instructions to prevent his reaching Buckingham, by fair means or foul.

D'Artagnan in the meantime has confided to his comrades that he is on a dangerous mission, and all three at once decide to accompany him.

The spy manages to leave D'Artagnan's three friends disabled, but our hero arrives safely at Calais, where he finds that the same hand that waylaid his three friends has been here before him, for by an order from Richelieu, the port has been closed.

Buckingham's boat is about to lift anchor, and becoming desperate he whips out his pistol and forces the captain of the port to have him rowed out to the ship.

His entrance into the presence of Buckingham is just as dramatic, but he finds that Milady is also on board. While he presents his credentials and the letter to Buckingham, Milady manages to cut off two of the diamond studs, and hurrying out of the cabin jumps into D'Artagnan's boat, and is rowed ashore just as he and Buckingham discover that two studs are missing. Realising that Milady has taken them, they hastily call for a boat to go ashore, but Milady has taken the last one, so there is no way but to swim. So taking two valuable studs from Buckingham to replace the stolen ones, D'Artagnan leaps through the port and swims ashore.

He wins the race to Paris, arriving in time to have the two studs set, and delivers the twelve intact to the Queen, who generously rewards him by giving him a valuable ring, and also his heart's desire, Constance.

Posters for this subject will be issued.

Recent Edison Releases

A Complete Table from Sept. 15.

Sept.	16—The Minute Man (Dr.)	1000
	20—The New Church Carpet (Dr.)	1000
	20—A Famous Duel (Com.)	980
	23—The Eleventh Hour (Dr.)	800
	27—Capture of Fort Ticonderoga (Descr.)	1000
	27—Bob and Rowdy (Com.)	550
	30—The Younger Brother (Dr.)	1000
	30—A Poet's Proposal (Com.)	528
Oct	4—The Doomed Ship (Dr.)	1000
	4—Money to burn (Com.)	506
	7—Hair Restorer and the Indians (Com.)	500
	7—Christian and Moor (Dr.)	1000
	11—The Switchman's Tower (Dr.)	1000
	11—Sir George and the Heiress (Com.)	1000
	14—The Spirit of the Gorge (Dr.)	1000
	18—The Unfinished Letter (Com.)	440
	18—The Winds of Fate (Dr.)	1000
	21—Adventures of a Baby (Com.)	660
	21—The Battle of Trafalgar (His.)	1000
	25—The Two Officers (Dr.)	1000
	25—His First Trip (Com.)	1000
	28—Friday the 13th (Com.)	1000
Nov.	1—The Modern Dianas (Com.)	1000
	1—Venom of the Poppy (Dr.)	1000
	4—Then You'll Remember Me (Dr.)	1000
	8—Professor and the New Hat (Com.)	800
	8—The Surgeon's Temptation (Dr.)	995
	11—The Question Mark (Com.)	500
	11—Two White Roses (Com.)	980

All the World's a Stage.

Cinematograph artists, as Kipling says of the deep sea cables, "have wakened the timeless things, they have killed their Father Time." The history of the moment, of last week, and the history of 20,000 weeks ago are equally fish for their net. In Austria they have been immortalising the wedding of the heir presumptive to the throne; in England they are educating us by presenting scenes of chivalry and romance from our history.—*Evening Standard.*

Last week, in connection with the exhibition of Edison's fine film of "Trafalgar," under the auspices of the Navy League, at West's Picture Palace, the Shaftesbury Hall, Bournemouth, the local patrols of the Boy Scouts from Bournemouth, Christchurch, Poole, and the vicinity, together with the Gordon Boys' Brigades and other organisations, attended. The patriotic spirit of the programme was further emphasized by a magnificent rendering of Elgar's "Pomp and Circumstance," by Miss Head, who in addition played a finely arranged selection of nautical airs as incidental music, and the singing of "The Death of Nelson" by that popular tenor, Mr. Gerald Lee. Mr. T. W. Kingston thus scored again.—*The Bioscope.*

The Maiden of the Pie-Faced Indians

A Burlesque
(COMIC)

Released December 16th, 1911

Film No. 6879 **Copyrighted, September, 1911** **Code, Vorbehalt** **Approx. Length, 500 feet**

THE MAIDEN.....ROLINDA BAINBRIDGE
A COWBOY HERO.....JOHN R. CUMPSON
A VILLAINOUS MEXICAN.....CHARLES M. SEAY
THE INDIAN CHIEF.....ROBERT BROWER

THIS travesty begins with an encampment of Indians eating their daily luncheon of Boston beans and custard pie. The sunshine of this particular camp is Ha-Ha-Minnie, the chief's daughter, who has a marked fondness for pie. One day she strays from camp to a mountain stream joyously eating a pie, when she encounters a fierce Mexican. Her screams for help quickly bring Little Fauntleroy, the big cowboy, to her rescue, and instanter she falls in love with her preserver for his bravery. The Mexican, seeking revenge, imparts a pack of lies about Fauntleroy to her father, the chief, who commands her to marry a red man. This statement brings two Indians who are rivals into a warm dispute, which they settle with boxing gloves. The winner presents himself to her only to be rejected point blank. The chief, now thoroughly aroused, declares war against Fauntleroy, and together with his braves they pursue and capture him. He is brought back to camp and tortured in a most ridiculous manner.

Ha-Ha-Minnie openly and boldly declares her undying love for Fauntleroy. This throws her father into a terrible rage, and he orders her under guard to the wigwam, from which she escapes to a ranch, where she tells of Fauntleroy's capture. The cowboys quickly leap into their mounts and make for the camp with lightning speed. All the Indians but one bite the dust. The survivor, strange to say, happens to be the rejected lover, who follows, kidnaps the beautiful Indian maiden, and dragging her to a railroad, binds her securely across the track to meet her fate. But brave Fauntleroy once more arrives in the nick of time, snatching her from the very jaws of death just as the train thunders by, and ever after they live in peace and happiness.

This film is an exaggeration and satire on Indian stories, built for the sole purpose of making people laugh.

Posters for this subject will be issued.

Turning the Tables

(COMIC)

Released December 16th, 1911

Film No. 6880 **Copyrighted, September, 1911** **Code, Vorbeiflug** **Approx. Length, 500 feet**

CAST OF CHARACTERS

A HENPECKED HUSBAND.....EDWARD BOULDEN
HIS WIFE .....LORETTA WELLS
HIS SAILOR FRIEND .....GEORGE NICHOLLS
A POLICEMAN.....EDWARD O'CONNOR

A MILD mannered man is John, the second husband of Martha, a domineering shrew who makes his life miserable by nagging and constantly pointing out the good traits of her first husband, lost at sea, wishing he could return to her. John determines to cure her by inducing a sailor friend of his to impersonate Martha's first husband, and abuse her to such an extent that she will never mention his name again. The sailor is approached, and, after some persuasion, agrees to assist his friend.

However, things do not work out quite so smoothly as John had planned. The friend who impersonates Martha's first husband does it so remarkably well that it attracts the police, and by a most laughable mistake Martha is dragged to jail charged with disorderly conduct. John then sets about to secure her release, and finds that although she was arrested by mistake, the error has served the double purpose of completely taming her, and allowing him to be master of his house, a position which he proceeds immediately to fill.

The film is broad farce, and the fun is fast and furious.

Posters for this subject will be issued.

"The anniversary of the Battle of Trafalgar was commemorated at the Dalston Picture Palace on Saturday and Sunday by the production of Edison's great film, 'The Battle of Trafalgar.' Crowded houses received the portrayal of the famous victory with enthusiastic approval. Manager L. Silverman scored in that he was the first in the neighbourhood to show this film."—

The Bioscope.

Expressions from Exhibitors.

"I have booked 'Venom of the Poppy.' I consider, in common with many, that Edison's are absolutely top dog."—*David Ager, The Vaudeville Electric Theatre, Mersea Road, Colchester.*

"You are a first-class firm as regards staging, photography and acting, in fact, all the qualities that go to make a first-class film. If you were to enquire from our hirers, you would hear them say, 'Mr. Shaw is always asking for Edison films.' As I have previously said, If you keep the standard up to the present we shall not have much to complain about."—*Mr. Leonard Shaw, The Picture Palace, Union Street, Moorhead, Sheffield.*

"It affords me much pleasure to tell you that everywhere here where the picture 'The Battle of Trafalgar' is being shown it meets with nothing but approval, and is nightly filling the houses. You will see by the posters I am sending you that at Pringles, Grove Street, house, the production is carried out with effect, which greatly adds to the interest of it. Congratulating you on your splendid production."—*Mr. E. A. Caverhill, 5 Grove Street, Edinburgh.*

Mr. H. E. Denny, Manager, The Oxford Picture Palace, Jeune Street, Oxford, writes:—"I should like to explain why I am re-booking. I have a complete change of pictures every night, and I usually ascertain my patrons' views of the various pictures, therefore the pictures which are most appreciated I re-book. Now two of your pictures, in my humble opinion, were as perfect, not only in the matter of photography itself, but also (as is usual in all your productions) in the staging and acting as any I have ever porjected or seen—I refer to 'The Rajah' and 'The Black Bordered Letter.' My re-bookings for the next three weeks are: October 30th, 'Eldora, the Fruit Girl'; November 1st, 'Black Bordered Letter'; onwards, 'Sleep, Gentle Sleep,' 'Writing on the Blotter,' 'Bumptious as Romeo,' 'Western Night,' 'The Doctor,' etc. As probably you are aware, one of your principal actors, Mr. Herbert Prior, is an Oxford man, and it is really surprising the number of people who come in to see 'Mr. Prior' when I am showing an Edison film. Thanking you for posters and again complimenting you on the high standard of your productions."

"Trafalgar" Film an Education

The following interesting letter has been received from Mr. Harold Mitschke, Manager of Northern Pictures, Limited, West Hartlepool:—"It has been our good fortune to exhibit for six nights your great picture, 'The Battle of Trafalgar.' Long before the time to commence hundreds had to be turned away certainly disappointed. People usually come to see pictures, last week they came to see *the* picture, came with a set purpose, not a general idea for a night's enjoyment, and when your picture was presented it was not a mere putting together of hands as a sign of appreciation, but a whole hearted, spontaneous outburst of enthusiasm, it was indeed more than a picture, it was an education, an education in patriotism, showing vividly and definitely what the price of victory was, and what our naval supremacy has cost us. You have certainly achieved a great success from every point, the scene on deck during action was terse, telling and emphatic, conveying as it did to the younger men more in fifteen minutes than hours of study could have done. Trafalgar lived as it was projected, Trafalgar spoke to us of posthumous valour, Trafalgar bade us be ever ready should occasion arise, Trafalgar was just that one thing needed on October 21st, 1911. I congratulate you."

Edison Films in Cape Town, South Africa.

Mr. A. M. Fisher, of the Metropolitan Hall, Burg Street, Cape Town, writes as follows:—"We have shown all your releases since December 16th, 1910, and found every one very satisfactory. The best of the bunch we are showing to-day, 'The Switchman's Tower.' This is acknowledged by all lovers of the picture show to be the finest film they have ever seen."

The following extract is taken from the '*Cape Argus*,' referring to Mr. Fisher's Elite Picture Palace:—"There seems no end to the popularity of this comfortable bioscope hall, where you can sit on cushioned seats, have ice fans cooling the air, and enjoy the finest bioscope pictures collected from the world's best makers. The new programme this week is well up to the Fisher standard, and was well received by a large audience. . . Bioscope patrons, like theatre-goers, have their favourite actors, this was well demonstrated yesterday in 'Sir George and the Heiress,' when Miss Mary Fuller, that clever and fascinating actress, took the leading role. 'The Venom of the Poppy' picture was cleverly interpreted, while 'Bob and Rowdy,' an Edison comedy, and 'The Unfinished Letter,' also a comedy by the same company, provoked great laughter."

Royal Cinema de Luxe, Hastings.

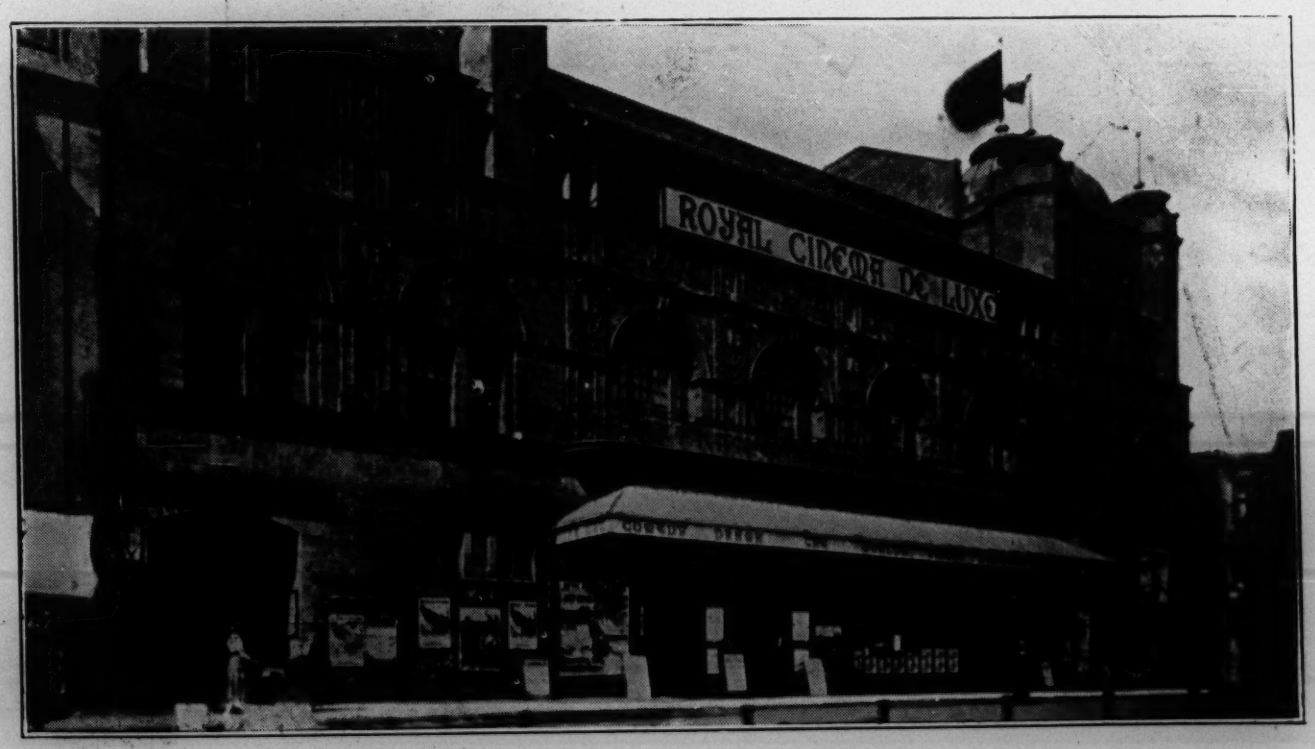
"I enclose a photograph of the Royal Cinema de Luxe, one of the *largest* and *finest* Picture Theatres in the Kingdom. We can seat over 1,500 persons, and as you can see from the photo, the exterior of the building is of magnificent proportions.

I am exhibiting 'Trafalgar' here this week, and we are getting crowded houses. I am a believer in 'sound effects' (artistically worked), as an accompaniment to pictures; I am having sound effects with 'Trafalgar,' and the varied sounds of combat give a most realistic air to the tableaux.

Our visitors have been very appreciative in their remarks concerning the spectacle. I may observe that your Company's Films are always popular at this theatre, and we get *very good class* audiences."—*T. Lincoln Wright, Manager, Royal Cinema de Luxe, Pelham Place, Hastings.*

Interviewing Crowned Heads.

Mr. T. Lincoln Wright, the popular manager of the Cinema de Luxe at Pelham Place, has had many interesting experiences. To our representative he confided the other day: "I have met and personally exhibited to a large number of Royal personages in my career as picture exhibition manager; among them his late Majesty King Edward (when he was Prince of Wales), our present King and Queen before they came to the Throne, the late Duke of Cambridge, the Crown-Prince of Siam, and many others too numerous to mention (as the showbills say). The late King was a keen critic; on a certain occasion I was giving him a private show, and he pointed out several technical details that were not quite accurate. It was a military subject, and considering that Lord Roberts and the Duke of Cambridge (then Commander-in-Chief) had overlooked them, his knowledge was wonderful. I could relate many interesting and amusing anecdotes in connection with my patrons and their remarks; from the late King to the common hangman is a long step, but the comments of the latter when he saw a picture in which a manacled prisoner was shown about to be led out to execution were quaint, not to say "shoppy"; he evidently viewed it with a professional eye. In my experience, I have found that the farther you come south, the more demonstrative in showing their appreciation are the audiences. Hastings audiences are very ready in showing their likes. As regards their dislikes I am pleased to say I have had no evidence; we have pleased them so far, and I hope we shall continue to do so."—*Advertiser.*



Royal Cinema de Luxe, Hastings. **Proprietors, Messrs. Somerald & Co.**

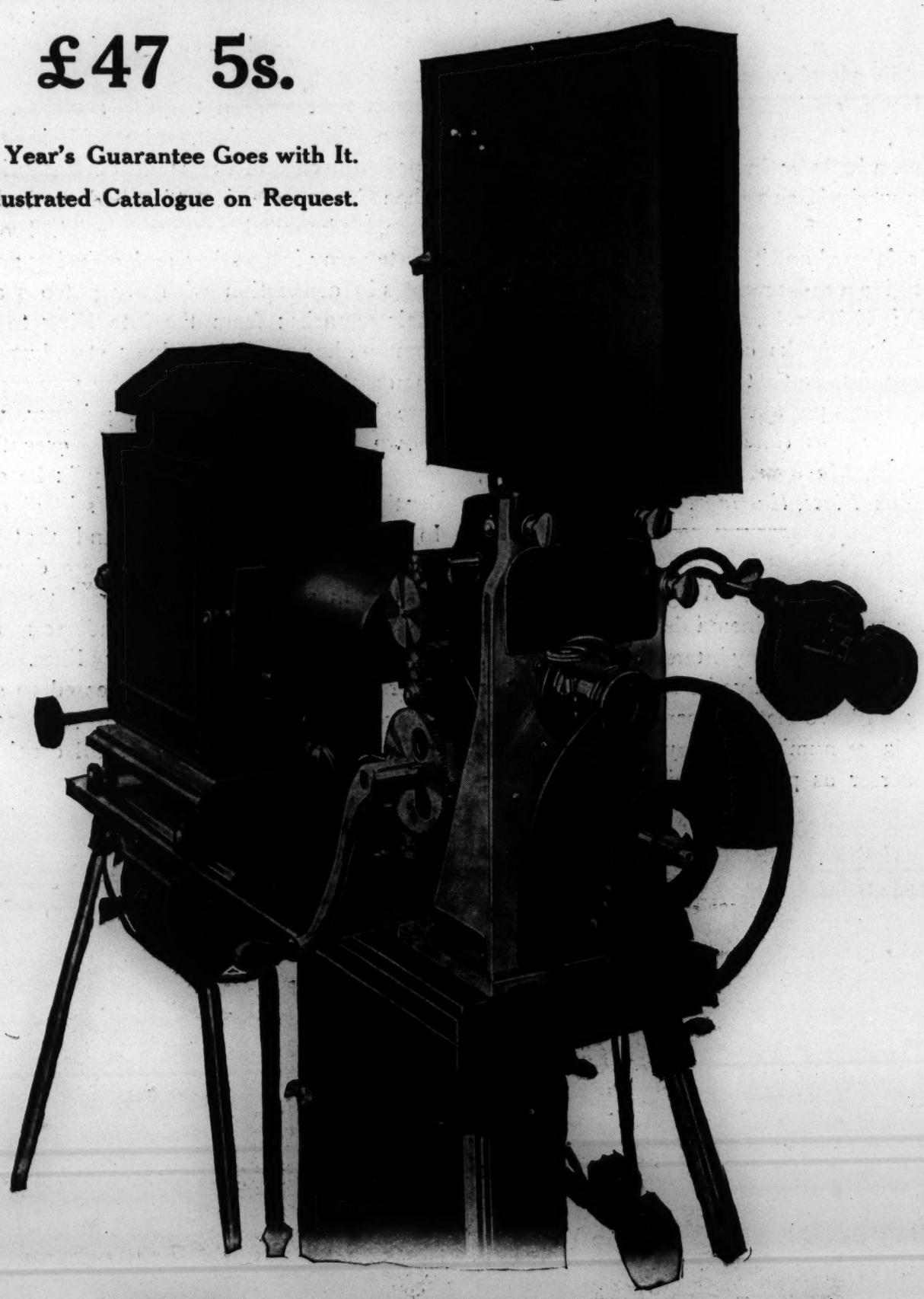
Clear, Steady Pictures—Satisfied Patrons

The Edison Model "B" with Outside Revolving Shutter

£47 5s.

A Year's Guarantee Goes with It.

Illustrated Catalogue on Request.



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